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simple *roman d'aventure* and that his poem does not really belong to the original group.

In the fourth chapter *L'Escoufle* is dealt with and, in Chapter V, *Guillaume de Palerne*. These romances are shown to yield further proof of the tendencies betrayed in *Galeran de Bretagne*. A new modification arises, common to both poems, in that the *mésalliance* motif ascribes a lineage to the hero inferior to that of the heroine. This process of inversion brings with it the closing phase of the medieval *roman idyllique*.

Such, in brief, is the trend of this work. Its argument, like that in the author's first work on the poetry of Crestien de Troyes, errs through its ingenuity. The book has a style of singular charm. If only the entire number of the *romans d'aventure* could be done into modern French with the same literary finish, they would find their place beside the kindred *Mare au Diable* and *Colette Baudouche*. Their value, as Taine says in his critique of *Renaud de Montauban*, consists in setting before our eyes *les sentiments éteints*, not to be discovered in any other medieval documents.¹

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Le Théâtre anglais à Paris sous la restauration,
par J.-L. BORGERHOFF. Paris, Hachette,
1913. xi + 245 pp.

Mr. Borgerhoff has given us the first accurate and extended account of the visits of the English players to Paris between 1820 and 1830. In treating these events so important to romantic drama in France his purpose has been threefold: first, to record all the efforts to introduce Shakespeare to the Parisian public during the third decade of the nineteenth century; second, to show the influence of a first-hand knowl-

edge of the English dramatist upon writers, actors, and the public in general; third, to emphasize the fact that the author of *Hamlet* and *Othello* was considered rather as an example of dramatic freedom than as a model.

The failure of the first English performances, those of 1823, was, as M. Albert has already said, "le triomphe des imbéciles et des voyous." Mr. Borgerhoff offers us a very good explanation for the chauvinism of the audience and for the well-known cry, "à bas Shakespeare! c'est un lieutenant de Wellington." The management had unfortunately invited disturbance by printing on the posters the following announcement: "By his Britannic Majesty's most humble servants will be performed the tragedy of *Othello* in 5 acts by the most celebrated Shakespeare." Just at that time "his Britannic Majesty" was too closely associated with Waterloo and Hudson Lowe to allow "the most celebrated Shakespeare" a fair hearing.

As to the performances of 1827-8 and a few of the summer of 1829 Mr. Borgerhoff has collected a great deal of valuable information concerning the troupe and its repertory. A useful list of the plays and the dates upon which they were given enables us to study the tastes of the audiences; for example, the majority of the plays given were not Shakespearean, and of the seven Shakespearean plays, *Hamlet*, *Othello*, and the *Merchant of Venice* were given seven times each, *Romeo and Juliet* four, while *Macbeth*, *Richard III*, and *King Lear* were played only three times each. The press of the period devoted considerable space to the English actors and the English drama in general, and Mr. Borgerhoff has selected representative passages from the *Globe*, the *Journal des Débats*, the *Gazette de France*, and other newspapers of the day in order to show the part which the English actors played in the struggle for romantic drama.

The author has laid much stress upon the influence exerted by the English school of acting, implying that Kean, Macready, Kemble, and Miss Smithson gave Paris its first opportunity of seeing histrionic realism. As a matter of fact Talma and Mlle. Mars knew

¹ There are a few defective bibliographical references in the footnotes. In the case of *Aucassin et Nicolette*, it is preferable to cite the contemporary edition, viz., the eighth instead of the fifth; also the third edition of the Michaut version.

perfectly well that part of the success of the melodrama was due to realistic acting. Frédéric Lemaître had "out-Heroded Herod" long before Macready came to Paris, and it was because of her training at the popular theaters that Marie Dorval was able to make the last act of *Chatterton* one of the most realistic of romantic drama. The English actors lent prestige to realistic acting, just as Shakespeare had to freedom in the drama, and allowed Ligier and Mlle. Mars to throw off some of their conventions without exposing themselves to the criticism that they were imitating the actors of the melodrama.

Although Mr. Borgerhoff has performed his task well and has presented many interesting details regarding these visits of the English actors, yet in his searching of old newspaper files he has not found as much as Edmond Biré or M. Des Granges. There are no new facts of any importance or any novel point of view. The student of the English influence upon romantic drama in France, however, will always find the present volume a valuable book of reference.

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Representative French Lyrics of the Nineteenth Century, edited by G. N. HENNING. Boston, Ginn, 1913. xvii + 406 pp.

This is an excellent anthology. It shows discrimination in selections, carefulness of editing, capability in the matter of critical notices. Furthermore, its great and distinctive merit is that each poet is represented to the extent of about twenty selections, or an average of thirty-five pages. One is enabled to stay with Hugo or with Heredia long enough to have an idea of what he stands for, instead of sipping incidental honey from a hundred flowers whose proper names are soon forgotten.

Thus, in an aggregate of eight thousand lines, the chief poets of the nineteenth century are adequately set forth. They are: Lamar-

tine, Vigny, Hugo, Musset, Gautier, Leconte de Lisle, Baudelaire, Sully Prudhomme, Heredia and Verlaine. No exception can reasonably be taken to the inclusion of any of these names; though one may wish that the list could have numbered twelve, to include also Coppée and Théodore de Banville. Perhaps in his next edition Professor Henning might subjoin to his indications of "Additional Poems Recommended for Reading" certain titles from the last two mentioned. This feature, by the way, of an appendix suggesting further poems, will be helpful to the advanced student, as well as to the general reader, to whose taste this volume should surely appeal.

Few representative poems, of signal importance, seem to have been omitted from the double roster. Can the same be said of the first list alone, of what is actually printed? I think, on the whole, it can, and Mr. Henning is to be complimented on success in the most delicate and bewildering part of his task, that which required most penetration, taste and proportionment. To express any recommendation that he must have foreseen, weighed and rejected is perhaps unnecessary. At the same time, since every editor of an anthology exposes himself to a bombardment concerning omitted "favorites," I had as well mention mine—with the proviso that I shall try to make out a case for their *representative* character.

From Vigny, it seems that the part of *L'Esprit Pur* which shows his proud devotion to intellectuality might well have been given; it is true that Professor Henning has granted us portions of *La Bouteille à la Mer*; but he would allow, I think, to the first poem a keener "note," a more personal fervor in the cause proclaimed in its title. The wide and happy choice from Hugo leaves still a little doubt as to whether his range as a technical virtuoso is sufficiently exemplified. Nothing given would show this power so well as the omitted *Guitare* ("Gastibelza, l'homme à la carabine") or *Les Djinns*. Were these too hackneyed (cf. the editor's wise word on this, p. v), or does Mr. Henning consider that mere technical dexterity needs no emphasis?

A clearer case is the omission of anything